

"THAT WONDERFUL FEELING"

Bill Black's Combo

NOBODY KNOWS

DRY BONES

DO LORD

THIS OLE HOUSE

IT IS NO SECRET

THAT OLD TIME RELIGION

DOWN BY THE RIVERSIDE

SWING LOW, SWEET CHARIOT

JUST A CLOSER WALK WITH THEE

WHEN THE SAINTS GO MARCHING IN

WHEN THE ROLL IS CALLED UP YONDER

GOT THE WHOLE WORLD IN HIS HANDS



BILL BLACK
*Best Instrumentalist
of 1960*

HL 12004

(also available Stereo, SHL 32004)

"THAT WONDERFUL FEELING"

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Bill Black's Combo

THE UNTOUCHABLE SOUND

OK

Bill Black is a musician with an "Untouchable Sound" all his own. It seems to be a rock and roll beat this wizard of the bull fiddle pounds out, but somehow there is something else there—a musical will o' the wisp that escapes you no matter how closely you listen to his*combo.

Perhaps it's the mystery that lurks close to Black's stuff that makes it such a success. It has been said that talent alone won't sell records—you have to have a "different" sound to insure success.

If that be so, then this album, so appropriately entitled "That Wonderful Feeling," just has to "happen." Not that Black lacks talent. He's really loaded with it; but it's his distinctive "Untouchable Sound" that really puts him over.

SIDE 1

- "NOBODY KNOWS** (The Trouble I've Seen)" is a very good example of all that. This one opens with a short organ introduction with the rhythm picking up the beat and the tenor sax joining in, followed by the entry of the baritone. The guitar shares the melody with the organ, making the whole a tune of great feeling. Throughout it all, the Bill Black beat is pounded out with Black's bass and Jerry Arnold's drumming giving the whole the foundation all Black music features.
- "THIS OLD HOUSE"** has the organ laying down the beat, backed by the rhythm. The baritone sax opening is a weird, yet pleasant thing. The organ hits the high notes and the baritone goes far down with variations of skillful nature.
- "WHEN THE SAINTS GO MARCHING IN"** has the typical Bill Black driving beat backing. The melody at first is given to the tenor sax, then to the organ with some slight variations. It returns again to the tenor, who in turn varies it some more. Then there is an interesting interplay between the baritone and the organ. The melody is given to the baritone with an echo-like punctuated pattern played by the organ.
- "IT IS NO SECRET"** is opened with the organ leading, turning the melody over to the baritone, then picking up the counter melody. Organ modulations take over; then the baritone moves back in to be joined by the tenor whose variations add beautiful harmony to the melody.
- "SWING LOW SWEET CHARIOT"** is introduced by deep, reverent tones of the baritone allowing the organ to pick up the counter melody. It features the soprano saxophone. This instrument's wailing sound attests to the supremacy of the tune.
- "JUST A CLOSER WALK** (With Thee)" opens with the guitar laying down a haunting beat. The tenor immediately picks up the lead and the piano weaves the melody in and out of the two. As the tune progresses, the piano moves into the lead, and the saxes and rhythm surround it with tonal atmosphere that both soothes and encourages toe tapping.

OTHER BILL BLACK LP's YOU WILL ENJOY



"SAXY JAZZ" HL-12002



"SOLID AND RAUNCHY" HL-12003

SIDE 2

- "WHEN THE ROLL IS CALLED UP YONDER"** is another on which the baritone opens, then turns the melody over to the piano, which first plays the counter melody. The switch is done so subtly it's hardly recognizable which is in the lead. This one perfectly showcases the rhythm section.
- "HE'S GOT THE WHOLE WORLD IN HIS HANDS"** gives the trombone its big opportunity, which is taken full advantage of. The slide horn eases into the melody, coming up from the floor in "tailgate" fashion, reminiscent of the great Kid Ory, who wrote "Muskrat Ramble." The baritone has a lot to do on this one, and the piano and guitar capably back up the lead instruments. Toward the end, the trombone is heard subtly in the background.
- "DO LORD** (Remember Me)" deals mostly with "conversation" between piano and baritone, and the rhythm add a touch of eccentricity that makes this a haunting effort.
- "DOWN BY THE RIVERSIDE"** is another one opened with the organ which is soon joined by guitar and two tenor saxes. The saxes drop out to let the guitar pick up the melody backed by the organ; but in all the organ-guitar passages, the guitar is subordinated to the organ. "Riverside" was made famous in popular music by Jelly Roll Morton, Papa Celestin, Bunk Johnson and other Negro greats of another era.
- "OLD TIME RELIGION"** has long been a favorite with singers of hymns. Black's treatment is of a far different nature, of course; but the original melody is easily recognizable. This one belongs to the tenor sax, guitar and trombone, each taking turns with the lead. It closes out with the tenor blaring out the impressive final crescendo.
- "DRY BONES"** gives the guitar the lead, which is turned over to the tenor sax. In turn, the guitar enters and goes into musical duel with the tenor for pleasant moments of musical "conversation."

Originally identified with hymnal music, these selections have been given a treatment by Bill Black that bears his unmistakable dance beat. I defy any dancers to stay off the boards while these tunes are enticing them to terpsichorean effort. It just can't be done.

—Notes by Bill Bruning - Conductor, "Dust to Dawn"
—Entertainment Column in "The Memphis Commercial Appeal"

P.S. The "sessions" took place the nights of Jan. 4, 5 and 6, 1961. Never have I seen musicians so wrapped up in their work. It was as though they were making the "supreme effort," and they "stayed with it" with conscientious, fixed attention on the minutest details of what they were doing. They worked to exhaustion, rested, then worked again—night after back-breaking night. Even I was thoroughly exhausted when each session was ended. I believe it was all worth it, though, because Hi undoubtedly has one of the biggest hit albums of the decade here—make no mistake about that.

PERSONNEL

Bass: Bill Black, the most commercial bass player in the country. Has a beat all his own.

Guitar: Hank Hankins. Hank is truly a fine guitarist either with Black's beat, Jazz, country, etc. . . .

Drums: Jerry Arnold. Jerry, you will likely never know, but he is there, and if anyone takes his place you would know it.

Sax: Johnny Cannon. John's a talented saxist and a wonderful showman. Johnny plays tenor, baritone, soprano, etc. . . .

Sax: J. R. Smith. James, tenor sax, also doubles on trombone.

Organ & Piano: Carl McVoy. Carl, well known in the musical field, arranging, singing, etc., plays any style of piano and organ. If the spark is needed on any session, this is "The Boy" that comes through.

Produced by The Producing "III"

Recorded—Jan. 4 -
Jan. 6, 1961 @ Royal
Recording Studios
Memphis, Tenn.

Recording Engineer:
Ray "Homer" Harris

Produced by:
The Producing "III"

THAT WONDERFUL FEELING
BILL BLACK'S COMBO
THE UNTOUCHABLE SOUND

Hi
RECORDS

Hi-Fi

HL 12004

1. NOBODY KNOWS THE TROUBLE I'VE SEEN
(Arr: Bill Black) (2:17)
 2. THIS OLE HOUSE (Stuart Hamblen) (2:20)
 3. WHEN THE SAINTS GO MARCHING IN
(Arr: Bill Black) (2:22)
 4. IT IS NO SECRET (Hamblen) (1:55)
 5. SWING LOW SWEET CHARIOT
(Arr: Bill Black) (2:18)
 6. JUST A CLOSER WALK WITH THEE
(Arr: Bill Black) (2:33)
- (All Above BMI)

(LH 506)

LH 507

THAT WONDERFUL FEELING

BILL BLACK'S COMBO

THE UNTOUCHABLE SOUND

Hi

RECORDS

Hi-Fi

HL 12004

- 7. WHEN THE ROLL IS CALLED UP YONDER
(Arr: Bill Black) (2:16)
- 8. HE'S GOT THE WHOLE WORLD IN HIS HANDS
(Arr: Bill Black) (2:02)
- 9. DO LORD (Arr: Bill Black) (1:50)
- 10. DOWN BY THE RIVERSIDE
(Arr: Bill Black) (2:28)
- 11. OLD TIME RELIGION (Arr: Bill Black) (2:14)
- 12. DRY BONES (Arr: Bill Black) (2:25)

(All Above BMI)

(LH 507)